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to appreciating humor in the broadest spirit." "I believe we may safely call the *Trinumus* the least Plautine of Plautine plays except the *Captivi*, and it is by no means as good a work. The *Trinumus* is crowded with interminable padded dialogue, tiresome moral preachments, and possesses a weakly motivated plot; a veritable 'Sunday-school play.'" The dissertation is brought up to date with numerous comparisons from vaudeville and derogatory references to German scholarship. As regards technique, it would be unfair not to accord Doctor Blancké the same license which he allows his author.

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Musa Americana. Patriotic Songs in Latin Set to Popular Melodies, with English text. By ANTHONY F. GEYSER. Chicago: Loyola University Press. Pp. 31. Single copies, 15 cents, postpaid; 6 or more copies, 12 cents each.

Carmina Latina. Selected and edited by ROY C. FLICKINGER. Chicago: The University of Chicago Press. Pp. 14. Single copies, 11 cents postpaid; 6 or more copies, 8 cents each.

We are often asked by Latin teachers where popular Latin songs may be obtained suitable for the uses of various occasions. It has not always been easy to answer this question, since the material available has been rather scanty and scattered. In 1914 Calvin S. Brown edited a volume entitled *Latin Songs*, Ancient, Mediaeval, and Modern, with Music, published by G. P. Putnam's Sons. This was a very useful volume, but it did not fill the need of those teachers who desired to place a considerable number of copies of songs in the hands of their students. The publication of the two booklets named above will fill this need.

Musa Americana contains twelve songs: "The Star Spangled Banner" (*Vexillum Stellatum*), "America," "To Our Victorious Soldiers" (*Ad Milites e Bello Redeuntes*), "Columbia, Beloved, We Hail Thee" (*Columbia, Salveto, Dilecta*), "Hail to Thee, My Dearest Country" (*Salve, Patria Amata*), "Merrily, Merrily We'll Sing, Boys" (*Age, Cari Comites*), "Battle Hymn of the Republic" (*Rei Publicae Paeon Militaris*), "My Country" (*Patria Mea*), "Just Before the Battle, Mother" (*Ante Pugnam, Mater Mea*), "Hurrah for Our Banner" (*Ad Arma*), "Hail Columbia, Happy Land" (*O Columbia, Felix Es*), "The Minstrel Boy" (*Vates Iuvenis*).

Carmina Latina was first made public and used at the sixteenth meeting of the Chicago Classical Club in February last by Professor Flickinger, who was at the same time president of the club and editor of the booklet. In connection with each song, the history both of the original and of the translation is given. The Latin version only of the songs is given. They are as follows: "America," "The Star-Spangled Banner," *Adeste Fideles*, "Lead, Kindly

Light," *Antidotium contra Tyrannidem Peccati, Gaudeamus Igitur, Integer Vitae, Lauriger Horatius*, "Twinkle, Twinkle, Little Star," "Northwestern University Hymn" (with music), *Nonne Dormis* (a round for four voices, with music).

F. J. MILLER

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The Dream in Homer and Greek Tragedy. By WILLIAM STEWART MESSER, Ph.D. New York: Columbia University Press. Pp. 105. \$1.25 net.

In view of the number of dreams scattered through classical literature and of the striking function which they often fulfil in the economy of the plot, it seems strange that we have hitherto had no comprehensive study of them as artistic devices, used with varying success and in various ways by many writers. Like the *deus ex machina*, anagnorisis, divination, and many other motifs, for the most part introduced into literature as early as Homer, the dream has had a long, artistic career, which has at last found a critic and historian. In this essay we have but the first instalment of a larger work; for the author hopes to publish soon other studies on the dream, not only in its literary, but also in its non-literary, aspects. Here he deals with the dream solely "as an originating cause or directing principle of the action in poem or play." Beginning with the dream sent by Zeus in *Iliad B*—which seems in a way the father of dreams in classical literature—he takes up in turn the important dreams in Epos and Tragedy, discusses their character, and defines the part they play in the movement of the plot. For the present he refuses to be led astray into the discussion of psychological, philosophical, or other theories of dreams. Matters of this sort he relegates to footnotes, in several of which are outlined discussions which arouse a lively interest in the future investigations which are promised. It is to be hoped that these further studies may appear at an early date and that they may all be as clear and sane as this essay.

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The Greek Tradition. Essays in the Reconstruction of Ancient Thought. By J. A. K. THOMSON. New York: The Macmillan Co., n.d. (1915). 12mo, pp. xiv+248.

Professor Gilbert Murray, in an introductory note to this volume, mentions a reviewer of Mr. Thomson's earlier *Studies in the Odyssey*, "who, after four lines of earnest misdescription, concluded by expressing his grief that any university had published such a book." The Britons are used, if not hardened, to the irresponsible vagaries of a governmental censor of plays (we have just been reading again Christopher North's amusing account of that official in his ancient day). Evidently the reviewer aforesaid would like to see established in the scholastic field a similar infallible autocrat to lead erring delegates